

this is recorded in the Williamson submarine motion pictures, which the Universal Film company will present at the Salt Lake theatre one week, starting Thursday March 4, in full detail, and in pictures as sharp and clear as though they had been taken in a studio.

Mr. Williamson has had a varied career, although still a very young man. His first profession was that of a marine engineer, and for some time he was employed in the navy yard at Newport News. While in Denver he conceived the idea of becoming a cartoonist, and immediately began studying for that purpose at an art school. He has drawn cartoons for various papers; notably for his home paper, "The Virginian-Pilot." Shortly thereafter he became a sporting writer on the Philadelphia Record. He had also been interested in photography and had taken pictures for various papers. It was one day while he was down in his father's collapsible submarine tube that he had the inspiration to invent some sort of chamber in which he could take moving pictures below the water. That resulted in the submarine photographic chamber and later in these submarine motion pictures.

THE LAST STRAW

"War is hell!" That time honored remark, it is authoritatively stated, General Sherman never made.—Newspaper clipping.

I hate to see the old beliefs—

Historic tales, so dear to me—

Shattered on modern research reefs,

Though stoical I try to be.

There's Jonah's whale—well, on the whole

I stood that matter rather well;

But this blow shakes my very soul—

Sherman did not say "War is hell!"

It didn't grieve me much to know

Columbus' egg was but a fake;

That Nero's fiddle wasn't so,

And Alfred never baked a cake;

That Cleopatra had no asp,

There was no apple cleft by Tell;

But this my mind declines to grasp—

Sherman did not say "War is hell!"

I didn't care when I found out

No bridge was by Horatius kept;

Lucretia Borgia was devout,

And o'er the woes of others wept.

It didn't stir me up to learn

Duke Clarence ne'er in Malmsey fell;

But this thing gives me such a turn—

Sherman did not say "War is hell!"

No Pocahontas loved John Smith;

That may be so for all of me!

I'm willing to admit the myth

Of our own George's cherry tree.

But this old world is out of gear!

A bubble burst. A broken spell!

I can't shake off the feeling queer—

Sherman did not say "War is hell!"

—Town Topics.

James, haled before the bench, was charged with poaching. It was a mistake on the part of the police, and James was indignant. Quivering with rage, he denied that he had ever, on this or any other occasion, shot a bird out of season or belonging to someone else.

"Oh, I say now," protested the magistrate; "do you mean to tell me you have never in your whole life poached a bird?"

"Yes, I do, sir!" answered James, with conviction. "Never in my life have I shot a bird that I hadn't a right to—never except once, and that was a rabbit what I clumped over the head with a stick."—Pittsburgh Chronicle-Telegraph.

The Achievements of Julia Dean

JULIA DEAN of Salt Lake and New York (of Salt Lake, her first eighteen years), is responsible for another sensational success in "The Law of the Land," now being played in New York. Her numerous Salt Lake friends who have followed her career with admiration, will find in the following story by Colgate Baker, which appeared in a recent issue of the New York Review, much to interest them.

No actress on the American stage has played so long and continuously on Broadway during the past four years as Miss Julia Dean. Her success in "Bought and Paid For," and now in "The Law of the Land" at the Forty-eighth Street Theatre, entitle her to the long-run championship for all classes and have earned this brilliant artist well-deserved stardom.

To fully appreciate the splendid work done by Miss Dean one must take into consideration the fact that she has played two of the most emotional roles which have been written for a woman by any modern dramatist in recent years; roles which call for the finest artistry and the most intelligent treatment, in emotional dramas of the most intense type, and her triumphs in this exacting field have been supreme.

"The Law of the Land," now in its sixth month, is one of the substantial successes of the season and in the opinion of many, the most powerful play that has ever come from the pen of that master playwright, George H. Broadhurst. In a great measure its success is due to the magnificent acting of Miss Dean.

The performance has been immensely improved since the opening night. There is no doubt about the strength of the play and its drawing power, now, but aside from this, the production has vindicated Miss Dean's right to be considered one of our very finest emotional actresses. She arouses every audience at the Forty-eighth Street Theatre to the greatest enthusiasm by her portrayal of the desperate wife who is driven to kill her husband because of his brutality.

Believes it Justifiable.

"If there ever was an excuse for killing, Mr. Broadhurst has given one to his heroine in 'The Law of the Land,'" said Miss Dean while the house was still thundering applause after her exit in the fourth act.

"Some of my friends who came on the opening night told me that they could not bear to look at me until I had shot my brute of a husband for his wanton torture of my child and myself.

"But it is the hardest role I have ever played in my career, and the unhappiest. Poor Mrs. Harding is on the rack from the rise to the fall of the curtain, and my greatest difficulty has been in giving the character light and shade. In real life the woman would be weeping from the beginning to the end, but of course she would become monotonous if played that way, at the same time she would lose sympathy if she appeared too calm or cold.

"Acting a character of this type calls for great subtlety, and I confess that I was a good deal puzzled over it for some time. I was exceedingly nervous on the opening night. I always am and I do not think that I did the role or myself complete justice because of that fact. When I am nervous, and when my friends in front are nervous also, I find I cannot relax. I am too eager, something in me hardens and it is difficult to project the character over the footlights, for the simple reason you cannot start off in the right key.

"In grand opera the key is provided for the singer by the orchestra, but in drama you must

find the pitch yourself and it is not exactly a pitch either—it is a basis for starting to project and build a character on, a line on which to hang effects, one after the other.

What Nervousness Does.

'Nervousness also destroys atmosphere, and it does not make much difference whether the nervousness comes from the front of the house or from the actor, the result is the same. There is something hypnotic and catching about nervousness in a theatre. I suppose the psychologists can explain it, but I have never heard a thoroughly satisfactory explanation of its effects.

"The play is solidly established as a success now, one of the greatest successes Mr. Broadhurst has ever written, and it is going better every night.

"It is a frank argument in favor of divorce, when a husband and wife come to hate each other, and it shows, I think, that divorce under these circumstances is better even for the children of the couple.

"I understand the natural prejudice people feel against divorce. It is the same feeling we have in regard to a grave surgical operation, which no matter how necessary, was always dread, but it is often just as necessary, and the ordeal should be faced with the same fortitude and common sense.

"It is infamy for husband and wife to continue to live together after love has died, for after that there comes increasing dislike and ultimately positive hate. It is better for the moral and material welfare of children if there are any, that there should be a separation under these circumstances. Children suffer in a home without love, more than they would under another strange roof, and sentiment about them often leads to error and real tragedy in the end.

Find Out Too Late.

"The one question uppermost in my mind when Mr. Broadhurst first read 'The Law of the Land' to me was 'why did she marry such a brute of a man?' And I think every one who sees the play asks this question.

"There is no doubt that many girls do marry such men in actual life and find out what they are too late. Girls as a rule are too unsophisticated. There are not many who understand what love and marriage mean. A brilliant match is offered them. They are urged into marrying some wealthy suitor by relatives who want to see them well provided for in life. Perhaps they are carried away with the prospect of high social position, riches and luxury or they succumb to the pleadings of parents, to make an advantageous marriage, and after the terrible awakening comes, they find there is no escape from the awful mistake they have made. We all know of such cases. The only excuse is the ignorance of the girl.

"I believe that girls in society should know more about life and the dangers of marriage without love. The worldly experience of the actress is a good thing. You seldom see an actress marry a man she does not care for—she knows better. Actresses as a rule make the best wives and they are the most honest about matrimony, for they are independent.

Try to Remedy Mistakes.

"The reason why there are so many divorces among professional people is that the actress-wife is honest and independent. If she finds out that she has made a mistake, she does not hesitate to promptly go to the divorce court and try to have it rectified. However, I do not think that actresses make as many mistakes as other women do in getting married. We hear more about divorce on the stage because all our domestic af-